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Syncretism of the Puppet Theatre

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Abstract

For Luko Paljetak a theatre puppet is a special poetic expression which connects metaphors of an object, a picture and a tone – language and movement into one whole. That is the reason why Paljetak's poems are at the same time visual events, polyphony and metaphor. They are not poetically sufficient results, but beginnings of a new set of meanings created in motion – movement, i.e. puppet animation. Paljetak's poetry and essays on works of art have the same characteristics and he creates and uses the same procedures as when he is the director and/or writer of sketches/plays in the puppet theatre. They are: perceiving the obverse and reverse as one, a way to wholeness, the original whiteness, a polarisation of colour and non-colour, colourism, masks, collage, combining pictures and forms, ambiguities, dynamics of contact of extremes and opposites, simultaneous existence of reality and illusion, sadness and melancholy. When using the puppet theatre means of expression, Paljetak experiences, ponders about and questions the new place of man in space and time. The poetry of the theatre puppet and the puppet theatre is therefore an integral part of Paljetak's poetry.

Key words: character puppet animation; Paljetak L.; puppet play; stage; theatre puppet.

Introduction

Paljetak's different poetic contents, written and published during three decades in twenty-six books under different titles, were chosen and edited by Tonko Maroević for a new collection with an oxymoronic title *The White Darkness* (2000). Simultaneously with his literary work, Luko Paljetak also works in the Croatian puppet theatre. He is highly regarded as the actor-animator and dramatist in the Puppet Theatre in Zadar, as well as the theatre director, poetic and puppet theoretician and the author of puppet plays.

This study summarises parts of Paljetak's syncretism of the puppet theatre. Paljetak expresses poetry through picture and picture through poetry and story in puppet

theatre. He was early recognised as the author of representational units – plays with different and specific poetic and staging solutions. Paljetak is a theoretician of poetic and puppet play principles based on his own poetic contents and performed puppet plays, but also a writer of such plays. A number of paradoxes, many of which have already been written in lyrics – poems and stories, are clearly presented in Paljetak's puppet theatre poetics. This way the author introduces, explains and/or expands his creative expression or combines it with a second and/or a third one. His poetry abounds in pictures, artistic processes and techniques as well as stories or a causal sequence of actions, while his essays, mostly on recent works of art and authors, are full of events, movements and motion. In the area of Paljetak's creative puppet work, the poetic picture and the movement, flicker or motion arising from it, are connected in the authentic appearance of the character puppet emerging in the *light in the dark* of the void prepared for it long ago – the puppet theatre stage.

The introduction of this study is therefore focused on two of Paljetak's works – the already mentioned selection of poetry *The White Darkness* and notes on visual arts *Pictures at an Exhibition* (1992). Both works are at the same time an introduction and a connection with the poetic means of expression of the puppet theatre. Besides the *Afterword*, Tonko Maroević, the editor of *The White Darkness*, also wrote the bibliographical *Note about the Author* in which he classified 99 books written by Luko Paljetak (born 1943) and published from 1968 to 1999 into nine sections. From 1980 to 1998, Paljetak published 12 poetry collections *for children* and from 1968 to 1998, 31 books of poetry *for adults*. He created his 12 *Poetic Graphic Maps* from 1986 to 1998, while three books of *plays* and a number of *radio plays* were published and broadcast from 1981 to 1999. He wrote eight books of *feuilletons* from 1983 to 1999 and four *literary scientific studies* from 1991 to 1999. Paljetak also compiled four *anthologies* (*panoramas*) of poetry published between 1972 and 1997, and he continually published *book translations* (25 titles) from 1975 to 1998. Maroević gives an additional piece of information – Luko Paljetak directed several award-winning puppet plays (Maroević, 2000, p. 398). This study analyses the uniqueness of Paljetak's puppet theatre as a part of his poetic opus.

The White Darkness

In spite of his wide creative interests, from the already mentioned puppet theatre, acting, directing, theoretical work and writing to translation, *feuilletons* and studies, plus all the artistic and professional skills needed for them, Paljetak is recognised as a talented poet “*in all his manifestations, (...) firstly in the wholeness of his vision, in his ability to create an autonomous ... world. (...) Paljetak's poetic space is protected by a vast distance from the trivial everyday life and it ... establishes its own strict rules.*” (Maroević, 2000, p. 386). Maroević chose 305 out of 1300 poems guided by their expressive qualities, most notably the polarisation of colour and non-colour, colourism, collage, combining, creating and positioning the already existing pictures and forms in a new

space or into a new object. Branimir Donat characterises most of the poems from Luka Paljetak's first published collection *Devil from the Rose* as poetry of ambiguity with multiple ambivalences. Using formal verse, Paljetak writes "anecdotes in verse" creating poetry of concepts and a special kind of "metaphysical poetry" enabling him to "give us illusion instead of reality and vice versa – reality refuting our position in the world and history instead of illusion and games." (Donat, 1968, p. 8). The oxymoron *white darkness*, taken from the poem *The Little White Square* (Paljetak, 1994, p. 45) as the title of a collection of poems, consists of an adjective and a noun with a dominantly visual significance. Tonko Maroević explains the whole chosen opus with artistic means of expression – polarisation of white, non-colours, thick tones and/or darkness. Maroević says that one should start talking about Paljetak using whiteness, a sign of purity and childlike isolation. In everything he wrote, Paljetak discovers elation and wonder, both in discovery and origin, so the author can identify "with a white sheet of paper" with reason. Since the beginning of his creative path, Paljetak has been preoccupied in his particular way with "the topic of origin", which he questions, renews and repeats with puppets. The puppets' life span is determined by the duration of light and darkness. They appear and disappear with the changes of light into darkness and darkness into light. The other side of the *white darkness* oxymoron is the reverse of anything visible, and the position of the visibility including its "starting point". The abovementioned suggests that everything visible has got a beginning and already articulated form, as well as a starting position in its reverse, in the darkness. The list of objects and symbols of darkness with pessimistic, often "coquettish", exotic connotations is diverse and associative in Paljetak's opus. Black is found "*in stars and the moon, rocks and table, top hat and tuxedo, sunflower and bread, periscope and shape, mule and grapes...*" (Maroević, 2000, p. 383). The experience of Paljetak's thick poetry which has strength in the "dynamics of the opposites" has all the nuances from clarity to obscurity, from physical closeness to elusiveness, from euphoria full of light to the "elation of losing" and sinking. The range of experience with its countless combinations opens a wide palette of colour attributes and terms. Ivo Frangeš says that "*Paljetak's typical stanza consists of six lines ... which seem watching over the form, and at the same time give so much freedom that it is possible to tell ... stories about 'unharnessed' Pegasus which treads through the meadows of inspiration without his reins.*" (Frangeš, 1994, p. 9). Paljetak puts together reality and illusion, so snow falls and "*continues towards the sky through the window*" (Paljetak, 1994, p. 45), and his words often try to create their own geometrical space. Merging of the poet and the darkness of the puppet theatre stage is expressed by intimate, very personal information, which is not often the case in his poems. It is summarised in the line which is found at the end of the poem, but also above the written text and at the same time in reality. It is only the "fragility of ice" for the poet and he is ready to wait. In the poem *At the Very End* Paljetak vividly describes waiting for "*darkness/to open, like a black sunflower, like a small/puppet theatre in which the stars can/talk about everything in the way very well-known/to the distinguished poets to*

whom I, myself, / sometimes belong..." (Paljetak, 1994, p. 48). Maroević thinks that the biggest wonder of Paljetak's writing is his ability to suddenly change the register, for example in his poem *Fog*: "*The fog is thick, and when it becomes thicker yet/ You won't be noticed if you/ don't put more lipstick...*" (Paljetak, 2000, p. 340). Under the influence of an external force his shapes change until they are unrecognisable, and when the force disappears, they return to their original state. Some shapes adapt and become extremely stretchy and flexible and some survive the permanent change due to their agility and skill. Paljetak's poetic fabric abounds in numerous different ornaments. He transfers the natural phenomenon of incrustation, when an organism forms an organic outer layer, into poetry, and mixes finer and more expensive materials with a simple background and vice versa using art alchemy. Special dynamics is achieved in Paljetak's opus by poetic components created using the fine arts and the film technique of collage. Paljetak does not adopt only the fine arts technique, which is used to make pictures from pieces of paper, newspaper, fabric or leather glued together, or the film technique, when shapes cut out from different materials and put together are moved and filmed by a camera. He takes both techniques further editing the created material either insisting on its associations, narration or to stress, explain or deny one of the simultaneous actions. "*There is a paradoxical meeting of opposites in almost every poem. (...) He opened to archaisms, idiom, jargon and numerous foreign words (...) so that his language is at the same time highly stylised and spoken. The same relationship can be found on the emotional and thematic level since tears and laughter, melancholy and irony, nostalgia and parody, admiration and derision, elation and distance, big and small, the past and the present, noble pathos and humorous catharsis can be found juxtaposed in some texts.*" (Maroević, 2000, p. 388).

Luko Paljetak's poetic opus is dominated by theatrical instruments, too – space, acting and ideas for plays – scripts. Maroević recognises poetical integrity suggesting author's longing for the whole in his creation of objects and space consisting of different surfaces, such as a cage, garden, house, room, shell, cube, even "a little heaven." While insisting on the whole, directing the whole poem and/or puppet play, Paljetak does not forget its reverse and the path that led to it. Neither does he neglect the impossible or failures, so he writes about the "imperfect sky" or the "part which is missing" in his poems/plays (Maroević, 2000, p. 389).

Due to a dominant action or a picture metaphor, some of Paljetak's poems can be the starting point for a puppet game¹, puppet play or a performance. Here are summaries

¹A puppet game is a dramatic play in which the "players" improvise using different objects or theatre puppets. It is a paraphrase of the term *dramatic play*, which Pavis defines as a group game in which "players" (not actors) participate and improvise together on a previously chosen topic and/or the topic determined by the situation. The goal is not a joint work of art which can be performed in front of the audience, disarray or theatricalisation of everyday life. The purpose of a dramatic play is a chance for participants to gain insight into the basic mechanisms of theatre work (character, convention, dialectics of dialogue and situation), experience physical and emotional relaxation and possibly, afterwards, relief in their life (Pavis, 2004, p. 71). Apart from the mentioned meaning of the term *puppet game* in this study, it occasionally means a short and simple theatrical form, which is indicated by the context (Z. Đerd)

of some of them – *A Task, Suddenly* (Paljetak, 2000, p. 252), *A Girl and an Angel* (Paljetak, 2000, p. 331), *The Man Who Sings* (Paljetak, 2000, p. 335), *A Search* (Paljetak, 1994, p. 26) and *A Bench* (Paljetak, 1994, p. 28). The titles of the chosen poems reflect themselves the intensity of pictures present in them. In the poem *A Task, Suddenly* the poet compares the size of the world with the size of the balcony and a tiny yellow kitten's difficult task when it has to cross it in "its own hundred steps." A blue angel in the cave "covered with leaves" can only use the puppet means of expression when he encourages a frightened little girl with the nod of his head to come closer so that he can thank her for the coin she gives him. In the lyrics of the poem *A Girl and an Angel*, Paljetak describes a picture noticing that "*she is afraid and somewhat embarrassed / of the angel who can nod his head; / she bravely closes her eyes and gives him her coin / and quickly runs down the road / while the angel nods his little head / four times and smiles / at his sudden small mistake.*" In the poem *The Man Who Sings* the author questions the visual and auditory. He is in a dilemma and suspects he will be tricked if he approaches a man who maybe sings to him, too, and "... *when I approach him, his (?) voice waits for me*". Paljetak writes about objects – traces of people living in the house in the poem *A Search*. He says their things are "all lost" under the snow and when it melts, not many of them are found. However, an earring or a button is most often found in the same place where it was left or lost. In the poem *A Bench* the author notices simultaneous activities of a man and a woman on the bench under a tree and changes on and around the tree as time passes. The changes in the tree, leaves and grass reflect the changes in the man and the woman during several years. They sat on the bench for a moment and did not have the time to look at the branches blooming. Then they stood up and treaded over dry leaves and after that over green grass. They came to the bench again through hay. Paljetak finishes their walk through space and time with a line that goes "... *in every / case we will have to stay longer / next time on this bench*".

Pictures at an Exhibition

The book *Pictures at an Exhibition* with the subtitle *Fine Arts Records* is a direct introduction into Paljetak's puppet theatre. Focused on works and means of expression of fine arts, the author presents his views on pictures and statues as the starting points and the base of his puppet theatre poetics. According to the words of Željko Sabol, the author, as an inspired chronicler of the artistic life in Dubrovnik, follows the "painting circle of Dubrovnik" – Ivo Dulčić, Antun Masle, Đuro Pulitika, Josip Škerlj, Pero Šantić, and Josip Trostman, but also less famous authors, painters and amateur sculptors. Feeling Dubrovnik as a "unique entity" with distinctive history and art, Paljetak connects tradition of Dubrovnik with recent artistic events, not as a separate, but as an integral part of modern life (Paljetak, 1992, information from the book cover). Paljetak finds reasons for writing his *fine arts records* in the fact that he thinks in pictures, remembers pictures and through them he understands the pictures themselves, as well as what is beyond them (Paljetak, 1992, p. 258). Paljetak

decides to publish texts about painters and exhibitions written and published from 1967 to 1988 in a book, and introduce it at an exhibition placed in the visible-invisible space of music – *Pictures at an Exhibition*. The author announces or confirms the connection between the visual and the auditory by the title of his book – *Pictures at an Exhibition*, after Modest Petrovich Mussorgsky's² famous piano suite. Apart from music, Paljetak's *fine arts records* are based on literature, too. The author begins many reviews with quotations, mainly chosen verses of Croatian and foreign poets. Paljetak dedicates whole poems to some painters and also includes painters' verses in some reviews. For example, *In Memory of Antun Masle* is Paljetak's poem about the painter, but he also includes two painter's poems in the explanation of A. Masle's works (Paljetak, 1992, p. 148). By connecting or tuning a painting into music and music into a painting, Paljetak follows in his essays on fine arts earlier defined principles of expressionism according to which art is not a naturalistic mimesis or a decorative interpretation of reality but "*an oppositional, challenging, ruthlessly free expression of man's artistic victory over nature. Freeing from the responsibilities towards reality, painting and related arts aim at the independence that only music has. It is not a coincidence that two protagonists of modern art, van Gogh and Paul Klee, dreamt of the artistic expression which could be a kind of silent music – free and self-sufficient.*" (Žmegač, 2006, p. 629). Ivo Grbić's "Graphical Letter" is a "musical letter in notes" because he does not paint only musicians, instruments and audience, but also music "*and its boomerang effect on them*" (Paljetak, 1992, pp. 93-94). Paljetak sees people the town hid in its vagina in Škerlj's line of empty city streets. The town's vagina reveals itself to the painter in a cantilena, a tune played on an instrument, and he paints it in the shape of nudes "*intertwined in the spasm of passionate love. ... (The vagina painted in such a way, Z. Đ.) created music itself, music as a scene ... and music as the essence.*" (Paljetak, 1992, p. 220). Josip Trostman first presses his ear to the white stretched canvas and listens. Paljetak continues his writing with "*listens to the colours coming and singing their parts of the motive they are going to make ... the eye listens to their song ... Trostman listens to colours ... with both meanings – listening and obedience...*" (Paljetak, 1992, p. 239).

Image as Scene

By the expressive device of dramatic text Paljetak explains visual text. So for him, the paintings of Marija Jug Pecerić are staged scenes of a lyric, female monodrama. Thus, by painting in the intermittent sequences always the same, ideal woman in different landscapes, the author tells the complete story of this woman, and by sequencing of scenes-pictures she creates her "scene of life" (Paljetak, 1992, p. 109). Paljetak also highlights the dramatic character of visual art when, in his explication of Pecerić's

² Modest Petrovich Mussorgsky, a Russian composer (1839-1881), is one of the most original music geniuses of all time. He rejected rules imposed by school in his work, requesting freedom of expression to achieve his artistic goals. He had an enormous influence not only on Russian but also world music culture. The centre of his opus is a musical drama *Boris Godunov* (Kovačević, 1990, p. 253).

sculptural oeuvre, he states that the artist's preference for the tactile leads her to create figures, "dramatis personae", who likewise seek tactile evidence for their existence; as a result, they step out from the paintings into figurative forms. In these new scenic forms, the forms-figures of Marija Jug Pecerić continued their intimate conversation started by a painting (Paljetak, 1992, p. 113). Since each of Vojislav Stanić's paintings can be narrated, a complete story can be put together out of them, even a "novel" with many episodes, parallel scenes and minor characters. In Stanić's endless narration, the narrator remains "hauntedly invisible, silently verbose, unreally real, walking from one scene to another, directing his voice to some initial throat, ... into the pre-time of death. (...) The pictures that are missing in the content of that story (the observer must, Z. Đ.) find, or extort" (Paljetak, 1992, pp. 202-204). Paljetak writes that Branko Kovačević's interiors are autobiographemes, regarding the numerous pictures which are presentations of the painter's own studio – a space for the "work of solitude." The painter achieves the impression of space by means of perspective. Depth and spaciousness on that flat picture is achieved by Kovačević in painting different intensities of light into the darkness of the interior. The figure of a woman that repeatedly appears in the interior is equally a pictorial object that anthropomorphizes interiority and, vice versa, the figure for women is objectified in space. In this way, Kovačević's interiors are a phenomenological study of the area of home-being, full of "irrational luminescence of time, loaded by temporality of paint, which is in the service of both the visual and the dreamlike..." (Paljetak, 1992, pp. 121-127). Paljetak's analysis of the phenomenon of "the need for dual-type expression" refers to many authors, including the painting and writing of Josip Škerlj. The duality of subject and object that is constantly overflowing and intertwining in the poetic image is interpreted by Paljetak as the "primary image." The image in its simplicity does not require any knowledge because it belongs to naive consciousness. "The primary image", once provoked by a nucleus which has already been experienced, seen or read and which is always somewhat chaotic, adheres in the need for painting as art space and image as verbal space. So Dubrovnik is the source of Škerlj's "primary images" and a document of his "dreamy consciousness" (Paljetak, 1992, pp. 228-229).

Sculpture

Paljetak explains the concept of *sculpture* by connecting the meanings of two words – a noun *sculpture* (Croatian, *skulptura*) and a verb *curl* (Croatian, *sklupčati*), which is similar in sound to the word *skulptura*. The outcome of this combination is a form which is curled/coiled/huddled "as a child huddled in the womb, and from the womb (Croatian, *womb=maternica*, similar to *matrica=matrix*) and which is reproduced as a form which in itself permanently keeps to its own natural tendency" (Paljetak, 1992, p. 29). Therefore, every form has a single point of reference for its abstract, essence, or "perfect focus", which annuls itself in the space in which it stands. Paljetak concludes that the sculpture is "space won from this point, ... defined, illuminated from within itself, resonant

in its cavity as a place where this light faces the darkness, which opens up for exactly that particular space of light. At their edges, where the pressure of their characteristic forces is equal, FORM is realised from out of its tangibility and time. (...) Sculpture therefore has its own internal gravity, its internal vertigo. It is in no way, except by spirituality of the movement that defines it, different than any other natural volume, which also stands before us as a specifically organised movement within its unconscious void. ... (The sculpture is not a physically separate space, but, Z. Đ.) the space conquered from within itself as the expansion of the point of annulment where it exists, with its no less significant internal light-up, and this point undoubtedly lies in the direction that pierces and connects the centre of the earth (towards which sculpture strives) and the centre of the sun (towards which it rises)”³ (Paljetak, 1992, p. 30). The mobility of the expansive point of a stone sculpture is so large that it sometimes moves towards the sculptor on its own. She or he then, or from then onwards, persistently seek in the amorphous mass of stone, in stone – “seemingly mute matter ... a complex system of veins and venation” (Paljetak, 1992, p. 32), forms that “sleep” in it, huddled. In the layers of their armour, awakened by the invoked artist, according to Paljetak, forms ask him or her to remove from them the earthly stone plaque, unnecessary for them in the sunlight, which calls them to and into it. Paljetak further says that a sculptor, when giving birth to a sculpture, constantly leans against the eternal miracle of birth and womanhood. As every art, including sculpture, is “a way of expression, a language different from others ... it is dependent on a man who speaks it, on place and time, as well as on the man who listens to it” (Paljetak, 1992, p. 41). So the sculptures of Ivo Barbier speak jargon of Dubrovnik, where you can hear tones of “collision of bowls” from the local game of its inhabitants, and there is felt in them also “a scent of a woman under the bowl/shell of heaven” (Paljetak, 1992, p. 41). To emphasize that the process and/or the process of creation and/or creating a sculpture is not easy, Paljetak brings attention to the extremely active, unconscious moments during its formation – “so the sculpture should always be ‘awake’ (in itself, for itself) and should be the cause of awakening. For the sculptor, as his attendants has co-opponents – at one time a passion for subtraction, at another the drive for adding, both leading it, overabundantly, into Not. One is always afraid of impersonal, ... averse to the void, until one learns how to make use of it, ... like the one who with silence and tranquillity articulates speech and music, so come the wheel, and the violin ...” (Paljetak, 1992, p. 102). For Paljetak, a puppet-sculpture by Mira Dulčić presents a special “highly cultured artificial” form with a dual nature. One aspect of its nature stirs the imagination by suggesting the fairy tale and establishes a connection with childhood, while the other simulates and emulates life, a quality which has been recognized as a symbol of

³ Paljetak substantiates his reflections on sculpture with the scheme of its “expansion point.” Sculpture is represented by a smaller circle – 10 mm in diameter, located between the “centre of the Sun” and “the centre of the Earth.” These are centres of larger circles of equal diameter – 16 mm. The sculpture’s circle touches the Earth’s circle in such a way that the “expansion point” is nearer to “the centre of the Earth” – 13 mm – and more distant from “the centre of the Sun” – 18 mm.

“civilization, alienation and distance.” However, according to Paljetak, the connection with childhood gives this puppet a permanent, irrational smile. As *“the totality of human mythologems ... (the puppet) stands at our entry into the light and out of it, it is maliciously alive, because it has long since absorbed every form of death, never taking advantage of its life forms to the maximum... (it constitutes) petrified existence, human and superhuman, as frozen passion becomes the essence of every art and poetry in its art and insanity, in the passion and passionlessness from which analogously rebellion is also born. The wistful rebellion of the puppet is most impressive ... in the mysterious atmosphere of the purposeful system of invisible threads that direct it and are in return tugged by the puppet, it draws them to its own centre of gravity, in that way drawing the animator into the corpus of its own being, hanging him or her on its own strings somewhere up (down) in the cavity of the universe.”* (Paljetak, 1992, pp. 79-80).

Puppet Theatre

It is clear that the primacy and metaphor are characteristics that wriggle through Paljetak's poetry, and are condensed into a puppet. In the total animation of the puppet stage or a puppet scene, the primacy and metaphor of a puppet in repeated encounters become Paljetak's unique, indigenous theatrical act. Along with the text or story, they are constituents of the puppet theatre of Luka Paljetak. His poetry, of which Maroević says that it is *“of a specific idioma and striking lexicon”* (Maroević, 2000, p. 394), with visual images created by imagination, Paljetak connects and merges forms into a new artistic expression – the puppet theatre. The poet says that poetry itself cannot fully utilize the nice side of life to create the “astounding, miraculous”, but a puppet can because *“... I am drawn by image. Of the two types of theatre, that of the puppet was more enchanting to me, it is closer to poetry ...”* (Dugandžija, 1996). In the European context of the puppet theatre expression, Luko Paljetak stands out as an author for whom puppetry presents both visual and musical poetry (Jurkowski, 2007, p. 475). Fitting Paljetak's “total theatre” into the European context is also the outcome of the climate of a time in which artistic internationality is realised as a principle. This international principle was clearly articulated by European and American painters and poets in the middle of the last century by connecting drama and lyricism into single expression. Paljetak's puppet – and that is the whole scene or canvas – consistently witnesses to both the drama and the lyricism. Viktor Žmegač writes of the internationalisation of the art which was of concern to the artists gathered around the Munich circle *Blue Rider* early in the 20th century, as an important symptom in the history of modernism, stating that all *“subsequent movements in Europe and Eurocentric parts of the U.S. were internationally oriented, although their centres remained defined by national boundaries. Expressionism was manifested mainly in Germany and Austria, Futurism in Italy and Russia, Dadaism in Switzerland and Germany, Surrealism in France and Spain ... (artists') aspirations were, as much as was allowed by the political situation, constantly crossing the borders, not only in the form of impact ... but also in the form of expressions of support*

and solidarity.“ (Žmegač, 2006, p. 634). From the first meetings of European and American artists, in 1943 wartime-caused, to the common characteristics we did not have to wait long. This is confirmed by the continuous exchange of artistic programmes and joint appearances – exhibitions, from 1952 onwards. Thus, the exhibition of visual artists called *Aktuelle Tendenzen* was organised in Bern in 1955, where the most significant American and European representatives of the new direction were presented. The exhibition confirmed the fusion of American and European poetics. Werner Haftmann succinctly captures also the differences in their shared poetics and notes that in a “newly discovered (form of) expression” the American artists emphasise the dramatic component, and the European artists emphasise the lyric one. The dramatic nature was manifested in the violent way of drawing pictures as an indicator of spontaneous inspiration – *action painting* – characteristic of the works of Jackson Pollock. The lyrical side, marked by the notion *abstraction lyrique*, is characteristic of the work of the painter Georges Mathieu. His spontaneous, improvised and automatic painting that listens to movements in the unconscious, to the exclusion of supervision by the awakened consciousness, has its starting point in the “psychic improvisation” of Paul Klee and “psychic automatism” of André Breton. The term *lyric* does not imply only the presentation of the lyrical relationship between the real world and man, but also refers to man’s dark, passionate, desperate expression in opposition to the created world. The painter’s canvas has become “a field of events and executions, which received the painter’s impulses by registering them as membrane, somewhere being created and somewhere disappearing” (Haftmann, 1972, p. 16). In a globalized field of events Paljetak enters with the poetry by which he simultaneously questions, explores and creates. Special poetics that Paljetak creates through a persistent play of light and dark on the puppet stage is transferred to the broader field of meaning as a result of dispersion of the micro-world of the puppet metaphor. So the poet masters the centres of extremes which multiply. Paljetak’s exploration, discovery, amazement in his encounter with the “first-coming” are characteristic actions of the author in almost all of his artistic expressions. Paljetak says that a man does not have to have the answers, “but has to have questions, questions for all the answers, answerable and unanswerable. The puppet is one of the unanswerable questions because it both questions and asks ... not answering the question in the language which we are used to ... The puppet performs its question ... It has no desire to imitate nature/character; rather, it provides a powerful expression of desire that it feels in presenting, creating, performing a desired act or thing. There is a bridge, and the question: Why is a puppet on a contemporary puppet stage drawn into incarnation – and return to the ritual and archetypal...” (Paljetak, 2007, p. 16). A puppet is an abstract, amorphous object that can be everything and replace everything. It is determined by means of dual action and dual nature. It is an actor in ritual and a participant in children’s games. In the ritual it does not represent only a specific entity or phenomenon, but also the effect of the actions of that entity or phenomenon on the whole event. Another of its dualities reveals its deceptive nature.

On the one hand, it is an inanimate object, and on the other hand this same inanimate object represents life. Its constant orientation towards its inanimate nature, death, and towards movement, life, is particularly expressed in the appearance of the theatre puppet. The theatre puppet is not a self-contained artefact like sculpture – although as the work of an artist, it partly is. The theatre puppet functions as part of a code of messages, special ones – such as a character-puppet and the overall message of puppet shows. Because of this, a puppet can be *“an ideal stage being that both may and must express everything that man should not and cannot.”* (Paljetak, 2007, p. 18). So, to this day, a puppet remained in the ritual, in the theatre as a character-doll and in everyday, practical life, such as a child's play, and with its “mythology of beauty” is used in shop windows with clothing, and as a fashion model (Paljetak, 2007, p. 19). Paljetak also derives a puppet's movement from its dual nature, as a living-non-living object that simultaneously represents life and death. When the puppet, out of the dark-death where it dwells, comes to the light-life where it lives, what always enters is “theatricalisation” not only of itself but also of all that it is and what surrounds it. In contrast to the theatre of the dramatic-actor, where the actor presents a character, in the puppet theatre a character-puppet represents itself and the actor who activates it becomes that puppet i.e., its anima. What follows is that the subject-puppet and actor-anima are complementary parts of a fluid-filled container or character-puppet (Paljetak, 2007, p. 37). The movement is not just a puppet's way of being but also all of its philosophy. The character-puppet represents a man in general, man in motion. That is how anabasis – puppet's ascension – becomes a metaphor of life which could not exist without movement. Entirely different is the meaning of the starts and stopping or stillness of a dramatic character on the acting-drama stage from that of a character-puppet's behaviour on the puppet stage. Paljetak says that the actor's standing on stage in a drama-acting theatre is the image of stopped death, and when the (character) *“puppet is standing on the stage, it is an image of a stopped life”* (Paljetak, 2007, p. 22). The same kinetic-dependent relationship between actor, anima and puppet is observed by Paljetak in the relation of painter, drawing and paper. In the special Japanese technique of drawing, which was skilfully mastered and which is expressed in a particular way by Nevenka Arbanas, the drawing is the thing that tries to get the painter-artist to move the spirit of something on the paper. This results in a certain *“dramatic effect, tension through which speaks the ‘fighting apology of a pin and etching that leaves a clear and indelible mark in the tissue of surface, ... ‘... It can be noted ... that this is an expression through which ‘energy is pulsing, that is converted into movement, flight, motion...’”* (Paljetak, 1997, p. 48).

Metaphor or Painting by Scenes

It is obvious that by the medium of puppetry Paljetak connects two spheres with which he is most concerned: poetry and painting. Metaphoricity is an essential feature of poetry and puppetry, which is particularly rich in “symbols, movement, colour.”

Since the opportunity to integrate music as an organic part of the puppet show exists, and it is one of the author's preoccupations as well, for Paljetak puppetry is "total art", which is the reason for the continuing preoccupation with it (Paljetak, 2007, p. 16). In accordance with the principle of haiku, the poem is what makes the poet write it, as noted by Paljetak in his initial note in the description of the genesis of direction of "the heavenly scene" by Nevenka Arbanas. By her selection of the technique of expression, the author chooses uncertainty, which is further reinforced by the desire for it. In such a "mirror game" she recalls "the heavenly scene" in the space prepared for it, where "*miraculous harmonies of abstract structures*" are created "... *by associative constellations, (the author) poetically plunges into the most subtle part of her psychological structure ... into the life of amorphous structures, in the very core of invisible processes of generation, transmission and turmoil of forms ...*" (Paljetak, 1997, pp. 60-62). Paljetak explicitly says that the direction of puppetry is like writing a poem. With the first verse of the poem or the first, opening scene, numerous semantic fields are opened – both close and similar, and different and distant. In these semantic fields a character-puppet behaves like a word in the verse of a poem – by its movement it achieves simple and complex correlations, predictable, and unpredictable. It is therefore important that the director has the skill of "ignorance" or forgetting knowledge in parallel with discovering and cognition. The director should be prepared to recognize the moment that can start a new scene, and the new beginning of the performance. Directing has to achieve that "*every scene in the puppet theatre ... (is) a haiku scene, haiku poetry*" (Paljetak, 2007, p. 65). So the director of the puppet show starts a *chain reaction* of metaphors on the scene, and his or her main task is *total animation*. Paljetak's *total animation* has its foothold in the creation of Craig's *space game* from the previous space for play – "*because the scene is not constant, it does not exist prior to the show and beyond, but only within the performance it is building and changing ... the essence of the play – Movement – must be present in the process of shaping space as well*" (Senker, 1977, p. 124). In the symbol, a visible sign of an idea, Craig sees the power with which the world of imagination is revealed, and which turns invisible into the visible. Despite loose and flexible structure of events at the scene, the director is the only "central intelligence" during the rehearsal, who constantly must be aware of the instability of all the components comprising it. Therefore, the tasks of both the director and poet are to open and direct a multitude of "*pictures in the very heart of the metaphor*" (Paljetak, 2007, p. 71) by the first scene or verse. What type of puppets or what technique to choose for a metaphorically potent scene-puppet of "total animation" is determined by the theme, text, wit and metaphor of the story. "*The principle of total animation requires great dynamism of both a puppet and a scene. (...) Subjecting the entire theatrical motion – light and sound and word and movement of puppet and actor – to the metaphor of scenic images whose succession does not form a picture-book but stacks layers of meaning ... metaphor ... a puppet play.*" (Paljetak, 2007, p. 73).

Conclusion

The reasons for the lack of interest of playwrights for writing texts for puppet plays and a kind of greyness of repertoire in the puppet theatres in Croatia is not according to Luko Paljetak in the absence of new, still untried texts but in the absence of “*dramaturgical reading of old texts, different, repeated, new ... because the puppet theatre does not require text, ... a fruitful and challenging template is required, a ‘nursery garden’ of metaphorical stage ‘flowers’ ... without a doubt, the puppet theatre has to be relieved of dogmatically-grafted propedeuticality. (...) Instead of propedeuticality, there should be achieved ... multifacetedness, a polysemy of puppet shows as magic acts and miracles, feasts of wonders ...!*” (Paljetak, 2007, p. 71). So it is possible to form the puppet theatre as art “*through which both educational efforts and superb artistic impressions can be achieved...*” (Paljetak, 2007, p. 86). Paljetak’s puppet is an indigenous phenomenon and it does not represent anybody. From darkness to light, a puppet is brought-raised by an actor who gives it “*his or her soul, with a task which could not be done by a man alone without the puppet, owing to his or her primal fear of death ...*” (Paljetak, 2004, p. 2). Since the decency is obviously the clearest in the drama in which the poet does not appear in person (Frye, 1979, p. 304), a puppet is a fitting expression of Paljetak’s ethical voice and his centre of gravity.

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Sinkretizam lutkarskoga kazališta

Sažetak

Za Luka Paljetka kazališna je lutka osobit pjesnički izraz koji u cjelinu povezuje metafore predmeta, slike, tona – jezika i pokreta. Zbog toga su Paljetkove pjesme istodobno i vizualna događanja, i polifonije, i metafore. To nisu pjesnički dostatni ishodi, nego počeci novih značenja stvaranih u gibanju-pokretu, odnosno lutkarskoj animaciji. Tako se u Paljetkovoj poeziji i u esejima o likovnim djelima nalaze odlike, postupci koje autor kao redatelj i/ili pisac skica/igrokaza stvara, primjenjuje u lutkarskom kazalištu. To su: cjelovitost viđenja lica i naličja i put do cjelovitosti, prvotnost bjeline, polarizacija boje i neboje, kolorizam, maskiranje, kolažiranje, montiranje slika i oblika, dvosmislenosti značenja, dinamizam dodira krajnosti i suprotnosti, supostojanje zbilje i iluzije, tuge i sjete. Izražajnim sredstvima lutkarskoga kazališta Paljetak na osobit način doživljava, promišlja i propituje recentnu poziciju čovjeka u prostoru i vremenu. Stoga je poezija kazališne lutke, odnosno lutkarskoga kazališta, sastavnim dijelom Paljetkova pjesništva.

Ključne riječi: animacija lika-lutke; kazališna lutka; lutkarski igrokaz; Paljetak L.; pozornica.

Uvod

Paljetkove pjesničke raznorodne sadržaje – tri desetljeća pisane i objavljivane u dvadeset i šest zbirki različitih naslova – za novu „ulančanu cjelinu“ oksimoronskoga naslova *Bijela tama* (2000) izabrao je i uredio Tonko Maroević. Luko Paljetak istodobno s književnim radom stvara i na hrvatskoj lutkarskoj pozornici. On zapaženo djeluje najprije kao glumac-animator i dramaturg u zadarskome Kazalištu lutaka, a potom i značajnije kao redatelj predstava, pjesničko-lutkarski teoretičar i pisac lutkarskih igrokaza.

Ovaj rad sažimlje dijelove Paljetkova sinkretizma lutkarskoga kazališta. U lutkarskom kazalištu Paljetak slikom govori poeziju, a sliku poezijom i pričom, pa je zarana prepoznat kao autor predstavljajčkih cjelina-predstava s različitim i osobitim poetsko-redateljskim rješenjima. Paljetak je teoretičar pjesničko-lutkarskih uporišta utemeljenih u vlastitim poetskim sadržajima i u realiziranim lutkarskim predstavama, ali i pisac predložaka za lutkarske igre i lutkarskih igrokaza. U Paljetkovoj se lutkarskoj poetici zorno predstavljaju i nižu i brojni paradoksi, od kojih su mnogi već zapisani u stihovima – pjesmama i pričama. Tako autor jedan svoj stvaralački izraz najavljuje,

pojašnjava i/ili proširuje, usložnjava drugim i/ili trećim. Njegova poezija obiluje slikama, likovnim postupcima i tehnikama, zatim pričom ili uzročno-posljedičnim slijedom radnje, a eseji o pretežno recentnim likovnim djelima i autorskim pojavama prepuni su događaja, pokreta i gibanja. U lutkarskoj se Paljetkovo stvaralačkoj grani poetska slika i iz slike izmamljen pokret, titraj i gib povezuju u autohtonoj pojavi lika-lutke na *svjetlu mraka* u praznini davno prije pripremljenoj za nju – lutkarskoj pozornici.

Stoga se rad u uvodu usredotočuje na dva Paljetkova djela – spomenuti izbor poezije *Bijela tama* i zapise o likovnim umjetnostima *Slike s izložbe* (1992). Oba su djela istodobno i uvodnik i poveznica u opetovanim autorsko-pjesničkim izražajnim sredstvima lutkarskoga kazališta. Priređivač knjige *Bijela tama* Tonko Maroević uz *Pogovor* je napisao i posebnu bibliografsku *Bilješku o autoru*, u kojoj je 99 objavljenih naslova Luka Paljetka (r. 1943.) od 1968. do 1999. razvrstao u devet cjelina. Tako je Paljetak od 1980. do 1998. za djecu objavio 12 zbirki, a za odrasle od 1968. do 1998. godine 31 knjigu pjesama. *Pjesničko-grafičke mape* (njih 12) autor je stvarao od 1986. do 1998., a tri knjige *drama* i veći broj *radiodrama* objavljene su i emitirane od 1981. do 1999. godine. Od 1983. do 1999. stvarani su *feljtoni* u osam knjiga, a od 1991. do 1999. napisane su četiri *književno-znanstvene studije*. Paljetak je sastavljač i četiriju *antologija* (*panorama*) poezije objavljenih od 1972. do 1997., a *knjige prijevoda* (25 naslova) autor kontinuirano objavljuje od 1975. do 1998. godine. Kao dodatnu informaciju Maroević navodi i to da je Luko Paljetak režirao više lutkarskih predstava za koje je bio nagrađivan (Maroević, 2000, str. 398). Ovaj rad analizira posebnosti Paljetkova lutkarskoga kazališta kao dijela njegova pjesništva.

Bijela tama

Unatoč širini kreativnih interesa, od spomenutih predstavljачkih u lutkarskom kazalištu, glumačkih, redateljskih, teorijskih, spisateljskih do prijevoda-prepjeva, feljtona, studija i njima izražene temeljite artističko-stručne sposobnosti, Paljetak je prepoznat kao izraziti pjesnik „u svim svojim manifestacijama, (...) ponajprije po cjelovitosti viđenja, po moći stvaranja autonomnoga ... svijeta. (...) Paljetkov poetski prostor čuva i nesvodiv razmak od trivijalne svakodnevice te ... uspostavlja vlastite stroge zakone.“ (Maroević, 2000, str. 386) Maroević je od oko 1300 pjesama izabrao njih 305, zaustavljajući se na izražajnim čvorištima pjesama. Kao izražajna čvorišta Paljetkove poezije Maroević posebno izdvaja polarizacije boje i neboje, kolorizam, kolažiranje, montiranje te stvaranje i smještanje stvorenih slika i oblika u novi prostor ili predmet. Za veći dio poezije iz prve objavljene zbirke Luka Paljetka *Nečastivi iz ruže* Branimir Donat kaže da pripada poeziji dvosmislice kojoj je ambivalentnost višestruka. Vezanim stihom Paljetak piše „stihovane anegdote“ u kojima stvara poeziju koncepata i posebnu vrstu „metafizičke poezije“ koja mu omogućuje „da nam umjesto realija pruži tlapnje i obratno – umjesto tlapnji i igrarija realije koje demantiraju naš položaj u svijetu i povijesti.“ (Donat, 1968, str. 8) Oksimoron *bijela tama*, preuzet iz pjesme *Bijeli*

kvadratić (Paljetak, 1994, str. 45) za naslov izbora poezije, sastavljen je od pridjeva i imenice s dominantnim likovnim značenjem. Tako i cijeli izabrani opus Tonko Maroević pojašnjava likovnim izražajnim sredstvima – polarizacijom bjelila ili neboje i zgusnutih tonova boje i/ili tame. Maroević kaže da razgovor o Paljetku treba započeti bjelinom kao polazištem i znakom čistoće i djetinje izdvojenosti. U svemu napisanome Paljetak iznova otkriva zanos i čuđenje, i u otkriću, i u iskonu, pa se autor s razlogom može poistovjetiti „s neispisanim listom papira“. Od početka svojega stvaralačkoga puta Paljetak je na osobit način zaokupljen i „temom prvotnosti“, koju propituje, obnavlja i ponavlja s kazališnom lutkom. Njezin je životni vijek određen trajanjem svjetla mraka pa ona s promjenama svjetla u mrak i mraka u svjetlo istodobno nastaje i nestaje. Druga strana oksimorona *bijela tama* naličje je bilo koje vidljivosti, kao i pozicije te vidljivosti, uključujući i njezinu „polazišnu točku“. Iz navedenoga proizlazi da svaka vidljivost ima začetak i već artikuliranu formulaciju, kao i početnu poziciju, u svome naličju, u mračnome. Popis realija i simbola crnoga i crnila s pesimističkim, a često i s „koketnim“, egzotičnim predznakom u Paljetkovu je opusu raznolik i asocijativan. Crno se javlja „uz zvijezde i mjesec, uz stijene i ploču, uz cilindar i frak, uz suncokret i hljeb, uz periskop i lik, uz mazgu i grozd...“ (Maroević, 2000, str. 383). Zgusnuto Paljetkovo pjesništvo koje ima snagu u „dinamizmu krajnosti“ doživljajno je iznijansirano od jasnoće do nejasnoće, od taktilne bliskosti do neuhvatljivosti, od euforije pune osvijetljenosti do „zanosa gubljenja“ i uviranja. Doživljajna amplituda s bezbroj kombinacija otvara široku paletu kolorističkih atribucija i pojmova. Ivo Frangeš piše da se „tipična ‘Paljetkova strofa’ od šest stihova ... koji kao da bdiju nad oblikom, a u isto vrijeme pružaju toliko slobode, da biva moguće ispričati ... zgode ‘raspregnutog’ Pegaza koji, bez uzda (ne:razuzdano!) kroči livadama nadahnuća,“ (Frangeš, 1994, str. 9). U istu ravan Paljetak smješta zbilju i iluziju pa snijeg koji pada „nastavlja se kroz prozor u nebo“ (Paljetak, 1994, str. 45), a njegove riječi često same nastoje stvoriti vlastiti geometrijski prostor. Prožimanje pjesnika i tame pozornice lutkarskoga kazališta izraženo je intimističkim, vrlo osobnim podatkom o sebi – kojih nema mnogo u njegovim pjesmama. Ovdje je to sažeto u stihu koji se nalazi istodobno na završetku pjesme, ali i iznad napisanoga teksta, a i zbilje. Za pjesnika je zbilja samo „krhkost leda“ te je on pripravan na čekanje. U pjesmi *Na samom kraju* Paljetak zorno opisuje čekanje da se „tmica / otvori, kao crni suncokret, kao malo / lutkarsko kazalište u kojem zvijezde znaju / govoriti o svemu na način vrlo blizak / štovanim pjesnicima, kojima i sam malo / pripadam...“ (Paljetak, 1994, str. 48). Sposobnost iznenadnoga mijenjanja registra, kao primjerice u pjesmi *Magla* „Pala je magla, kad se jače zgusne / Neće se vidjet’ ništa ako usne / ne namažeš još više...“ (Paljetak, 2000, str. 340), Maroević smatra najvećim čudom Paljetkova pisanja. Pod utjecajem vanjske sile njegovi se oblici mijenjaju do neprepoznatljivosti, a kada sila prestane djelovati, vraćaju se u prvotna stanja. Neki se i prilagođavaju pa postaju iznimno rastezljivi i gipki, a neki su pak u stalnoj mijeni postali i opstali kao okretni i spretni. Paljetkovo pjesničko tkivo obiluje brojnim i različitim ukrašavanjima. On zapravo prirodnu pojavu inkrustacije,

odnosno oblaganja organizma organskom tvari, prenosi u poeziju pa likovnom alkemijom miješa finije i skupocjenije materijale s jednostavnom podlogom i obrnuto. U Paljetkovu opusu posebnu dinamiku stvaraju pjesnički sastojci dobiveni slikarskom i filmskom tehnikom kolaža. Paljetak se ne zaustavlja samo na slikarskoj tehnici, u kojoj se slika stvara od lijepljenih komada papira, novina, tkanina, kože, ili na filmskoj, u kojoj se pod kamerom okreću i snimaju izrezane i sastavljene figure iz različitih materijala, nego obje tehnike dalje kreira montažom, bilo da nastoji na njihovu asocijativnom značenju, narativnom izlaganju ili da naglasi, osvijetli ili ospori jedno od istodobnih zbivanja. „U gotovo svakoj pjesmi paradoksalno se dodiruju suprotnosti. (...) otvorio se i arhaizmima i lokalizmima i žargonizmima i brojnim posudbama iz stranih jezika (...) tako da mu je stih istodobno i visoko stiliziran i glat govoran. Isti odnos auličnosti i usmenosti može se naći na razinama emocionalnoga i tematološkoga „ključa“, jer se u pojedinim tekstovima znade jukstaponirati plač i smijeh, melankolija i ironija, nostalgija i parodija, divljenje i poruga, zanos i distanca, veliko i malo, prošlo i tekuće, plemeniti patos i humorno praznjenje,“ (Maroević, 2000, str. 388).

U pjesničkom opusu Luka Paljetka dominiraju i teatrologijski instrumentariji – prostor, glumačka igra i predložak za igru-tekst predstave. Tako u stvaranju predmeta i prostora različitih oplošja poput kaveza, vrta, kuće, sobe, školjke, kocke pa i „malog nebeskog svoda“ Maroević prepoznaje pjesničku integralnost koja izričito upućuje na autorovu čežnju za cjelinom. U tom nastojanju na cjelini, zapravo režiji cjeline pjesme ili/i lutkarske predstave, Paljetak ne zaboravlja njezino naličje i put do nje te ne zanemaruje ni nemogućnosti ni promašaje pa u svojim pjesmama/režijama opjevava „krnje nebo“ i „dio koji nedostaje“ (Maroević, 2000, str. 389).

Zbog dominantne radnje ili metafore slike neke Paljetkove pjesme mogu biti polazište i predložak za lutkarsku igru¹, lutkarski igrokaz ili predstavu. Navodimo sažetke radnji nekoliko njih – *Zadatak, iznenada* (Paljetak, 2000, str. 252), *Djevojčica i anđeo* (Paljetak, 2000, str. 331), *Čovjek koji pjeva* (Paljetak, 2000, str. 335), *Potraga* (Paljetak, 1994, str. 26) i *Klupa* (Paljetak, 1994, str. 28). Napetosti događanja i slike već su u naslovima izabranih pjesama. Tako u pjesmi *Zadatak, iznenada* pjesnik veličinu svijeta uspoređuje s veličinom balkona i težinom zadatka sitnog, žutog mačeta da ga prijeđe „u stotinu koraka, njegovih“. Samo lutkarskim izražajnim sredstvima plavi anđeo u špilji „u lišće obrasloj“ može naklonom glave hrabriti djevojčicu da mu priđe i zahvaliti joj na novčiću koji mu ona sa strahom daruje. Stihovima pjesme *Djevojčica i anđeo* Paljetak opisuje sliku na kojoj zapaža da „ona se boji, pomalo, i srami / anđela tog što glavom klimat zna; / zažmiri hrabro, svoj mu novčić da / ipak, pa brzo putem odskakuta

¹ Lutkarska igra je dramska igra u kojoj „igračić“ izvode improvizaciju predmetima ili kazališnim lutkama. To je parafraza naziva *dramska igra*, koju Pavis određuje kao grupnu praksu u kojoj sudjeluje skupina „igrača“ (a ne glumaca) koji zajednički improviziraju na neku unaprijed odabranu temu i/ili na temu zadanu situacijom. Konačni cilj nije ni zajedničko ostvarenje koje se može izvesti pred gledateljima, ni nered, a ni teatralizacija svakodnevnice. Svrha dramske igre je da sudionici steknu svijest o osnovnim mehanizmima funkcioniranja kazališta (lik, konvencija, dijalektika dijaloga i situacija), dožive tjelesno i emotivno opuštanje kroz igru te eventualno, nakon toga, oslobađanje u privatnom životu (Pavis, 2004, str. 71). U radu se naziv *lutkarska igra* pored navedenoga značenja povremeno koristi za jednostavne i kratke predstavljачke forme, što se sagledava iz konteksta (o. a., Z. Derđ).

/ a anđeo čak četiri joj puta / glavicom kimnu pravdajuć u smiješku / tu svoju malu iznenadnu grešku.“ U pjesmi *Čovjek koji pjeva* autor propituje vjerojatnost vizualnog i auditivnog. On dvoji i sumnja u klopku ako priđe čovjeku koji možda i njemu pjeva pa „... kad mu priđem, čeka me njegov (?) glas“. Predmeti su tragovi ukućana o kojima Paljetak piše u pjesmi *Potraga*. On kaže da su pod snijegom „porazgubljeni“ njihovi predmeti pa kada snijeg okopni, ne nađe ih se mnogo. Ali se na istom mjestu na kojem su ostavljeni ili izgubljeni najčešće nalazi najlakše izgubljena naušnica ili dugme. U pjesmi *Klupa* autor zapaža na klupi, ispod stabla, istodobnost radnji muškarca i žene i promjene na stablu i oko njega koje se istodobno događaju protokom vremena. Potonje promjene na stablu, lišću i travi odnose se i na promjene životnih mijenja tijekom godina muškarca i žene. Oni su na tren sjeli na klupu pa nisu stigli ni pogledati grane koje su tada cvale, potom su se digli i već su gazili najprije preko suhoga lišća pa onda preko zelene trave. Ponovno su do klupe došli kroz sijeno pa njihov hod prostorom, vremenom Paljetak završava stihom „... u svakom / slučaju morat ćemo ostati malo dulje / drugi put na toj klupi“.

Slike s izložbe

Knjiga *Slike s izložbe* s podnaslovom *Likovni zapisi* izravan je uvod u Paljetkovo lutkarsko kazalište. Usredotočen na djela i izražajna sredstva likovne umjetnosti, autor u knjizi iznosi svoja stajališta i o slici i o skulpturi koja su polazištima-uporištima i njegove lutkarske poetike. Kao nadahnuti kroničar likovnoga života Dubrovnika, prema riječima Željka Sabola, autor prati „dubrovački slikarski krug“ – Ivu Dulčića, Antuna Maslu, Đuru Pulitiku, Josipa Škerlja, Peru Šantića, Josipa Trostmana, ali i manje poznate autore, slikare i kipare amatere. Osjećajući Dubrovnik kao „jedinstveno biće“ osobite povijesti i umjetnosti, Paljetak tako povezuje dubrovačku tradiciju s novijim umjetničkim zbivanjima ne kao izdvojenim, nego kao sastavnim dijelom suvremenoga života (Paljetak, 1992, neautorizirani podaci na korici knjige). Razloge pisanja *likovnih zapisa* Paljetak nalazi u činjenici da misli u slikama, pamti slike i s pomoću njih shvaća i same slike i ono što je iza slika (Paljetak, 1992, str. 258). Tekstove o slikarima i izložbama pisane i objavljivane od 1967. do 1988. Paljetak osmišlja kao knjigu i sve ih predstavlja kao cjelinu-izložbu koju smješta u vidljivu-nevidljivu prostornost glazbe – *Slike s izložbe*. Povezanost vizualnog i auditivnog autor najavljuje ili potvrđuje nazivom knjige *Slike s izložbe*, kako je Modest Petrovič Musorgski² imenovao svoju poznatu klavirsku skladbu.

Uz glazbeno uporište Paljetkovi *likovni zapisi* imaju uporište i u književnosti pa mnoge likovne osvrte autor započinje citatima, pretežno izabranim stihovima hrvatskih i stranih pjesnika. Nekim slikarima Paljetak posvećuje cijele pjesme, a u neke osvrte

² Modest Petrovič Musorgski, ruski skladatelj (1839.-1881.), jedan je od najizvornijih glazbenih genija svih vremena. U svom je stvaralaštvu odbacio pravila koja nameće škola, tražeći slobodu izraza za postizanje postavljenog umjetničkog cilja. Izvršio je golem utjecaj ne samo na rusku nego i na svjetsku glazbenu kulturu. U središtu njegova opusa je glazbena drama *Boris Godunov* (Kovačević, 1990, str. 253).

uvrštava i stihove slikara. Primjerice, *U spomen Antuna Masle* Paljetkova je pjesma o slikaru, a u pojašnjenju slikarstva A. Masle uvrštava autor i dvije slikareve pjesme (Paljetak, 1992, str. 148). Povezivanjem ili pretapanjem slike u glazbu i glazbe u sliku Paljetak i u svojim likovnim esejima slijedi prije zacrtane odrednice ekspresionizma, prema kojima umjetnost nije naturalistička mimeza, a ni dekorativna preoblika stvarnosti, već je „oporbeni, izazovni, bezobzirno slobodni izraz čovjekove umjetničke pobjede nad prirodom. Oslobođajući se od obveza prema stvarnosti, slikarstvo i srodno stvaralaštvo teži prema onoj neovisnosti koju posjeduje samo glazba. Nije dakako slučaj što su dva protagonista moderne umjetnosti, van Gogh i Paul Klee, snatili o likovnom izrazu koji bi mogao biti svojevrsna nijema glazba – slobodna i samobitna poput nje“ (Žmegač, 2006, str. 629). „Grafičko pismo“ Ive Grbića za Paljetka je „notno pismo glazbe“ jer on ne slika samo glazbenike, glazbala i slušače nego i glazbu „i njen povratni učinak na njih (Paljetak, 1992, str. 93-94). U Škerljovoj liniji pustih gradskih ulica Paljetak vidi ljude koje je grad posakrivao u svoju rodnicu. Gradska se rodница u kantileni – pjevnoj melodiji na glazbalu – otkriva slikaru, a ovaj je slika u obliku aktova „isprepletenih u grču ljubavne strasti. ... (Tako naslikana rodница napokon je i, Z. Đ.) sama ostvarila glazbu, glazbu kao prizor ... i glazbu kao suštinu,“ (Paljetak, 1992, str. 220). Josip Trostman na zategnuto bijelo slikarsko platno najprije prislanja uho i sluša, piše Paljetak dalje, „sluša nadolaženje boja koje pjevaju svoju dionicu motiva što će ga složiti ... oko nasluđavši se njihova pjeva ... Trostman sluša boje ... u oba smisla – slušanje i poslušnost...“ (Paljetak, 1992, str. 239).

Slika kao prizorište

Izražajnim sredstvima dramskoga teksta Paljetak pojašnjava likovni tekst. Tako su njemu slike Marije Jug Pecerić izrežirani prizori lirske, ženske monodrame. Naime, slikajući isprekidanim slijedom uvijek istu, idealnu ženu u različitim krajolicima, autorica priča cjelovitu priču te žene, a nizanjem prizora-slika ona stvara njezino „prizorište života“ (Paljetak, 1992, str. 109). Paljetak naglašava dramski karakter likovnoga i kada pojašnjava kiparski rad Marije Jug Pecerić. On kaže da zbog autoričine žudnje za taktilnim i njezine figure, „personae dramatis“, sve opipljivije traže taktilne dokaze postojanja pa su sa slika sišle u oblike. U novonastalom su prizorištu oblici-figure Marije Jug Pecerić nastavili svoju slikom započetu intimnu konverzaciju (Paljetak, 1992, str. 113). Budući da se svaka slika Vojislava Stanića može ispričati, od njegovih se slika može sastaviti cjelovita priča pa i „roman“ s mnoštvom epizoda, usporednih prizora i sporednih likova. U takvu Stanićevu beskrajnom pripovijedanju pripovjedač ostaje „ukleto nevidljiv, bezglasno govorljiv, nestvarno stvaran, šeta od prizora do prizora, upućujući svoj glas u neko ishodišno grlo, ... u predvrijeme smrti. (...) Slike koje nedostaju u sadržaju te priče (promatrač mora, Z. Đ.) pak iznaći, ili iznuditi“ (Paljetak, 1992, str. 202-204). Enterijeri Branka Kovačevića njegovi su autobiografemi, piše Paljetak za slike na kojima su brojna viđenja slikareva ateliera – prostora „radne samoće“. Impresiju prostora slikar postiže

perspektivom. Dubinu i prostornost na plošnoj slici Kovačević postiže uslikavanjem različitih intenziteta svjetlosti u tamu enterijera. Lik žene koji se opetovano pojavljuje u enterijeru ravnopravni je pikturalni objekt koji antropomorfizira enterijer i obrnuto, lik se žene u prostoru postvaruje. Tako su Kovačevićevi enterijeri fenomenološka studija prostora kuće-bića, puni „*iracionalnog svjetlucanja vremena, obremenjeni vremenitošću boje, koja je u službi i likovnog i snovitog...*“ (Paljetak, 1992, str. 121-127). Paljetkova analiza fenomena „potrebe za dvostrukom vrstom iskazivanja“ – slikanja i pisanja Josipa Škerlja – dotiče mnoge autore pa i njega. Dualitet subjekta i objekta koji se neprestano prelijeva i prepleće u poetskoj slici Paljetak tumači „primarnom slikom“. Slika u svojoj jednostavnosti ne zahtijeva nikakvo znanje jer pripada naivnoj svijesti. „Primarna slika“ isprovocirana jedanput već doživljenim, viđenim ili pročitanim iz pomalo uvijek kaotična nukleusa, cijepa se na potrebu za slikom kao likovnim prostorom i slikom kao verbalnim prostorom. Tako je Dubrovnik izvorište Škerljevih „primarnih slika“ i dokument njegove „sanjalačke svijesti“ (Paljetak, 1992, str. 228-229).

Skulptura

Pojam *skulptura* Paljetak pojašnjava spajanjem značenja riječi – imenice *skulptura* i njoj zvučno bliske riječi, glagola *sklupčati*. U ishodu te radnje oblik je koji se sklupčao „*kao što se dijete sklupča u materici, te se iz mat(e)rice reproducira kao oblik što u sebi trajno čuva tu svoju iskonsku tendenciju*“ (Paljetak, 1992, str. 29). Zbog toga svaki oblik ima jednu uporišnu točku njegova sažetka, suštine ili „savršeni fokus“ što ga poništava u prostoru u kojemu stoji. Paljetak zaključuje da je skulptura „*prostor iz ove točke osvojen, ... definiran, osvijetljen iz sebe, rezonantan u svojoj šupljini kao mjesto gdje se suočava ova svjetlost i tama koja se točno za prostor ove svjetlosti razmiče. Na njihovim rubovima, tamo gdje se pritisak njihovih karakterističnih sila izjednačuje, ostvaruje se OBLIK u svojoj opipljivosti i vremenu. (...) Skulptura dakle posjeduje svoju unutrašnju gravitaciju, svoju nutarnju vrtoglavicu. Ona se ni po čemu osim po obduhovljenosti kretnje koja je definira, ne razlikuje od bilo kojeg drugog prirodnog volumena koji pred nama također stoji kao specifično organizirano gibanje unutar njegove nesvjesne praznine. ... (Skulptura nije fizički izdvojen prostor, nego, Z. Đ.) prostor iz sebe osvojen kao ekspanzija točke ništenja u kojoj ona sva jest, sa svojim ne manje značajnim unutarnjim ozarenjem, a točka ova nedvojbeno leži na pravcu koji probada i povezuje središte zemlje (kojoj skulptura teži) i središte sunca (kojemu se diže)*“³ (Paljetak, 1992, str. 30). Pokretljivost ekspanzivne točke kamene skulpture golema je pa ona ponekad sama krene prema skulptoru. Taj tada ili otada ustrajno traži u amorfnoj kamenoj masi, kameni – „*naizgled nijemom materiji ... složenom sustavu vena i žilica mu*“ (Paljetak, 1992, str. 32), oblike koji sklupčani u

³ Promišljanja o skulpturi autor u knjizi potkrjepljuje i shemom njezine „ekspanzivne točke“. Skulptura je predstavljena manjim krugom – promjera 10 mm, smještenim između „centra Sunca“ i „centra Zemlje“. To su krugovi jednakih promjera – 16 mm. Krug skulpture dotiče krug Zemlje pa je „ekspanzivna točka“ bliža „centru Zemlje“ – 13 mm – a udaljenija od „centra Sunca“ – 18 mm.

njemu „spavaju“. U slojevima svojih oklopa probuđeni od dozvana umjetnika, prema Paljetku, oblici traže od njega da skine s njih zemaljske kamene naslage, nepotrebne im za svjetlost sunca koja ih sobom i u sebe poziva. Paljetak dalje kaže da je kipar rađajući skulpturu uvijek nagnut nad čudom vječnog rađanja i ženstva. Kako je svaka umjetnost, pa i kiparska, „način govora, jezik drukčiji od drugih ... ovisan (je) o čovjeku koji ga govori, mjestu i vremenu, jednako kao i o čovjeku koji ga sluša,“ (Paljetak, 1992, str. 41). Tako i skulpture Iva Barbiera govore žargonom dubrovačkoga kraja, u kojem se čuju i tonovi „sudaranja boća“ u igri njegovih mještana, a osjeti se u njima i „*miris žene pod školjkom nebeskom*“ (Paljetak, isto). Da postupak i/ili proces nastajanja i/ili stvaranja skulpture nije jednostavan, Paljetak upozorava na njezine tijekom nastajanja/stvaranja iznimno aktivne ne-budne trenutke u njoj – „*stoga skulptura treba da je uvijek 'budna' (u sebi, iz sebe), i da budi. Jer skulptor za pomoćnike ima su-protivnike njene – jedanput strast oduzimanja, drugi put nagon dodavanja, i jedno i drugo, prekomjerno, vodi je u Ne. Čovjek se uvijek boji bezličnoga, ... zazire od praznine, dok se ne nauči služiti se njome, ... kao što šutnjom i tišinom artikulira govor i glazbu, pa su odatle i točak, i violina ...*“ (Paljetak, 1992, str. 102). Paljetku je lutka-skulptura Mire Dulčić osobit „visoko kultiviran artificijelni“ oblik s dvostrukom prirodom. Jedna njezina priroda pobuđuje maštu, upućuje u bajku i uspostavlja vezu s djetinjstvom, a druga njezina priroda simulira i oponaša život, pa je prepoznata i kao simbol „civilizacije, otuđenosti i distance“. Međutim, sažima Paljetak, trajni iracionalni osmijeh daje lutki njezina veza s djetinjstvom. Kao „*ukupnost ljudskih mitologema ... (lutka) stoji na našem ulasku u svjetlost i izlasku iz nje, maliciozno je živa, jer ona je već davno apsorbirala svaki oblik smrti ne iskoristivši nikad do kraja svoje oblike života. (...) sleđeni (je) slučaj, ljudski i nadljudski, kao sleđena strast postaje zapravo bit svake umjetnosti i poezije u njenoj umjetnosti i bezumlju, u strastvenosti i bestrašću iz kojih se na podudaran način također rađa pobuna. Sjetna pobuna marionete najdojmljivija je ... u tajnovitom ozračju promišljenog sistema nevidljivih konaca koji je pokreću i koje lutka povratno cima, povlači k vlastitom težištu, uvlačeći tako animatora u korpus vlastitog bića, vještajući ga o vlastite konce negdje gore (dolje) u šupljini svemira*“ (Paljetak, 1992, str. 79-80).

Lutkarsko kazalište

Razvidno je da su prvotnost i metafora odlike koje se provlače kroz Paljetkovo pjesništvo, a sažimaju se u kazališnoj lutki. U totalnoj animaciji lutkarske pozornice ili lutke-scene prvotnost i metafora kazališne lutke u opetovanom susretu postaju Paljetkov jedinstven, autohtoni kazališni čin. Uz tekst ili priču oni su sastavnicama lutkarskoga kazališta Luka Paljetka. Poeziju, za koju Maroević kaže da je „*specifične idiomatike i apartna leksika*“ (Maroević, 2000, str. 394) i imaginacijom stvorene-videne slike Paljetak povezuje i stapa u novi umjetnički izraz – lutkarsko kazalište. Pjesnik kaže da sama poezija ne može do kraja iskoristiti onu lijepu stranu života za „*očuđavajuće, čudesno*“, ali lutka može jer „*...privlači me slika. Od dvije vrste kazališta čarobnije mi je bilo ono lutkarsko, bliže poeziji,...*“ (Dugandžija, 1996). U europskom

kontekstu lutkarskoga kazališnoga izraza Luko Paljetak izdvađa se kao autor kojemu je lutkarstvo vizualna i glazbena poezija (Jurkowski, 2007, str. 475). Uklapanje Paljetkova „totalnoga kazališta“ u europski kontekst ishod je i ozračja vremena u kojem je umjetnička međunarodnost realizirana kao načelo. To međunarodno načelo jasno su artikulirali europski i američki slikari i pjesnici već sredinom prošloga stoljeća povezujući u jedan izraz dramatičnost i liričnost. Paljetkova lutka – a to je cijela scena ili slikarsko platno – ustrajno svjedoči i dramatičnost i liričnost. O internacionalizaciji umjetnosti do koje je bilo stalo umjetnicima okupljenima oko minhenskoga kruga *Plavi jahač* već početkom 20. stoljeća, kao važnom simptomu u povijesti modernizma, piše Viktor Žmegač koji kaže da su svi „*kasniji pokreti u Europi i europocentričnim dijelovima SAD-a međunarodno usmjereni, iako su njihova središta ostala određena državnim granicama. Ekspresionizam se očitovao pretežno u Njemačkoj i Austriji, futurizam u Italiji i Rusiji, dadaizam u Švicarskoj i Njemačkoj, nadrealizam u Francuskoj i Španjolskoj ... težnje su (umjetnika), koliko su to dopuštale političke prilike, stalno prelazile granice, i to ne samo u obliku utjecaja ... nego u iskazima istomišljeništva i solidarnosti*“ (Žmegač, 2006, str. 634). Od prvih, 1943. ratnim događanjima uzrokovanih susreta europskih i američkih umjetnika pa do zajedničkih stilskih oznaka nije trebalo dugo čekati. To potvrđuju već od 1952. kontinuirane razmjene umjetničkih programa, a i zajednički nastupi – izložbe. Tako je izložba likovnih umjetnika *Aktuelle Tendenzen* organizirana u Bernu 1955., u kojoj su predstavljeni najznačajniji američki i europski predstavnici novoga smjera, potvrdila fuziju američke i europske poetike. Werner Haftmann sažeto bilježi i razlike zajedničke im poetike pa piše da u okviru „novonađenih mogućnosti izražavanja“ američki umjetnici naglašavaju dramatičnu komponentu, a europski lirsku. Dramatična se priroda očitovala u nasilničkom crtežu slika kao pokazatelju spontanog nadahnuća – *action painting* – karakterističnog za djela Jacksona Pollocka. Druga, lirska strana, označena pojmom *abstraction lyrique*, karakteristična je za djela slikara Georges Mathieua. Njegovo spontano, improvizirano i automatsko slikarstvo koje osluškuje pokrete u nesvjesnom, uz isključenje nadzora budne svijesti, ima polazište u „psihičkoj improvizaciji“ Paula Kleea i „psihičkom automatizmu“ Andréa Bretona. Pojam *lirsko* ne podrazumijeva samo predočenje poetskog odnosa između stvarnoga svijeta i čovjeka nego se odnosi i na njegova mračna, strasna, očajnička iskazivanja stvaranome svijetu nasuprot. Slikarsko je platno postalo „*polje zbivanja i izvršenja, koje je slikareve impulse primalo registrirajući ih poput membrane, negde nastajalo i negde nestajalo*“ (Haftmann, 1972, str. 16). U globalizirano polje zbivanja Paljetak ulazi poezijom kojom ga istodobno i propituje i upoznaje i stvara. Posebna poetika koju Paljetak stvara ustrajnom igrom svjetla i mraka na lutkarskoj pozornici prenosi se i na šire polje značenja zbog disperzivnosti mikrosvijeta lutkarske metafore. Tako pjesnik ovladava središtima krajnosti kojih je sve više. Paljetkovo istraživanje, otkrivanje, čuđenje u susretu s „prvododošlim“ – karakteristične su radnje autora u gotovo svim njegovim umjetničkim izrazima. Paljetak kaže da čovjek ne mora imati odgovore, „*ali mora imati pitanja, pitanja za sve odgovore, odgovorive i neodgovorive*.

Lutka je jedno od neodgovorivih pitanja budući da ona i odgovara i pita ... ne odgovarajući na pitanje jezikom kojim smo se navikli služiti se ... Lutka svoje pitanje izvodi ... Ona nema želje oponašati prirodu/narav, radije daje snažan izraz osjećaju žudnje koju čuti predstavljajući, tvoreći, izvođeci žuđeni čin ili stvar. Tu je most, i pitanje: Zašto se lutka na suvremenoj lutkarskoj sceni uvlači u inkarnaciju – vraća ritualnom i arhetipskom...“ (Paljetak, 2007, str. 16). Lutka je apstraktni, amorfni predmet koji može biti sve i zamijeniti sve. Određena je dvostrukim putem djelovanja i dvostrukom prirodom. Ona je akter rituala i sudionik dječje igre. U ritualu ne predstavlja samo određeno biće ili pojavu nego i učinak radnje toga bića ili pojave na cijelo događanje. Druga njezina dvostrukost otkriva njezinu varljivu prirodu. S jedne je strane neživi predmet, a s druge taj isti neživi predmet – predstavlja život. Njezina stalna okrenutost i prema neživoj svojoj prirodi, smrti, i prema pokretu, životu, osobito su izražene u pojavi kazališne lutke. Kazališna lutka nije samodostatni artefakt kao što je skulptura – iako kao djelo likovnog umjetnika dijelom to jest. Kazališna je lutka u funkcijama koda i poruka, posebnim – kao lik-lutka i sveukupnim porukama lutkarske predstave. Zbog toga lutka može biti „*idealno scensko biće koje i smije i može izraziti sve ono što čovjek i ne smije i ne može.*“ (Paljetak, 2007, str. 18). Tako se do današnjih dana lutka zadržala u ritualu, u kazalištu kao lik-lutka i u svakodnevnom, praktičnom životu, primjerice, u dječjoj igri te se sa svojom „mitologijom lijepoga“ koristi u izlozima trgovina odjeće, i kao modni model (Paljetak, 2007, str. 19). Pokret lutke Paljetak također izvodi iz njezine dvostruke prirode, kao živo-neživog predmeta koji istodobno predstavlja život i smrt. Kada lutka iz mraka-smrti u kojem boravi izlazi na svjetlo-život u kojem živi, uvijek se unosi „teatralizacija“ ne samo nje same nego i svega onoga tko jest i što je okružuje. Za razliku od dramskoga-glumačkoga kazališta u kojem glumac predstavlja lik, u lutkarskom kazalištu lik-lutka predstavlja samu sebe pa i glumac koji je pokreće postaje ta lutka, odnosno njezina anima. Iz toga slijedi da su predmet-lutka i glumac-anima komplementarni dijelovi tekućinom ispunjene posude ili lika-lutke (Paljetak, 2007, str. 37). Kretanje nije samo način postojanja lutke nego je i sva njena filozofija. Lik-lutka predstavlja čovjeka uopće, čovjeka u pokretu. Tako je anabaza – uzlazak lutke – metafora života kojega nema bez kretanje. Posve su različita značenja kretanja i stajanja-mirovanja dramskoga lika na glumačkoj-dramskoj pozornici od lika-lutke na lutkarskoj. Paljetak kaže da je stajanje glumca na sceni u dramskom-glumačkom kazalištu slika zaustavljene smrti, a kada (lik-) „*lutka stoji na sceni, to je slika zaustavljenog života*“ (Paljetak, 2007, str. 22). Isti ovisno-kinetički odnos glumca, anime i lutke Paljetak zapaža u odnosu slikara, crteža i papira. U posebnoj japanskoj tehnici crteža, kojom je virtuosno ovladala i s kojom se na osobit način izražava Nevenka Arbanas, crtež je taj koji pokušava navesti slikara-umjetnika da se duh neke stvari preseli na papir. To rezultira stanovitim „*dramskim efektom, napetošću kroz koju progovara 'borbena apologija igle i bakropisa koja ostavlja jasan i dubok trag u tkivu podloge, ...'* Može se zapaziti ... da je to izraz kojim '*pulsira energija koja se pretvara u pokret, u let, u gibanje...*'“ (Paljetak, 1997, str. 48).

Metafora ili slikanje prizorima

Razvidno je da medijem lutkarstva Paljetak povezuje dvije sfere kojima je najviše zaokupljen: poeziju i slikarstvo. Metaforičnost je bitna odlika poezije i lutkarstva, koje je osobito bogato „simbolima, pokretom, bojom“. Zbog mogućnosti uklapanja glazbe kao organskoga dijela lutkarske predstave, a kojom je autor također zaokupljen, za Paljetka je lutkarstvo „totalna umjetnost“, što je i razlogom kontinuirane zaokupljenosti njime (Paljetak, 2007, str. 16). Prema haiku načelu, pjesma je ta koja čini da je pjesnik piše, stoji u Paljetkovo početnoj napomeni opisa nastanka režije „nebeskog prizorišta“ Nevenke Arbanas. Izborom tehnike izraza autorica izabire neizvjesnost koju dodatno pojačava željom za njom. U takvoj „zrcalnoj igri“ ona priziva „nebesko prizorište“ u prostor pripremljen za njega, na kojem se stvaraju „čudesna suzvučja apstraktnih struktura ... asocijativnih konstelacija, poetski (autorica) ponire u najsuptilnije dijelove svojega psihičkoga ustroja ... u život amorfnih struktura, u samu srž nevidljivih procesa nastajanja, pretakanja i previranja oblika ...“ (Paljetak, 1997, str. 60-62).

Paljetak eksplicite kaže da je lutkarska režija nalik pisanju pjesme. Prvim stihom u pjesmi i prvim prizorom na sceni otvaraju se brojna semantička polja – bliska i slična te različita i udaljena. U tim semantičkim poljima lik-lutka ponaša se kao riječ u stihu pjesme – kretanjem ostvaruje jednostavne i složene suodnose, predvidive, a i nepredvidive. Zbog toga je važno da redatelj ima vještinu „neznanja“ ili zaboravljanja znanja, usporednog saznavanja i spoznavanja. Redatelj treba biti spreman prepoznati trenutak kojim se može započeti novi prizor, a i novi početak predstave. Režijom se valja postići da „svaki prizor u kazalištu lutaka ... (bude) haiku-prizor, haiku-poezija“ (Paljetak, 2007, str. 65). Tako redatelj lutkarske predstave pokreće *lančanu reakciju* metafora na sceni pa je glavni njegov zadatak *totalna animacija*. Paljetkova *totalna animacija* ima uporište u stvaranju Craigove *igre prostora* od prethodnoga prostora za igru – „*jer scena nije stalna, ona ne postoji prije predstave i van nje već se isključivo u njoj gradi i mijenja ... Bit drame – Kretanje – mora biti prisutno i u postupku oblikovanja prostora*“ (Senker, 1977, str. 124). U simbolu, vidljivom znaku neke ideje, Craig vidi moć pomoću koje se otkriva svijet imaginacije i koja nevidljivo pretvara u vidljivo. Unatoč rahloj i gibljivoj strukturi događanja na sceni, redatelj je jedina „središnja inteligencija“ tijekom pokusa koji u svakom trenutku mora biti svjestan nestabilnosti svih sastavnica koje ih tvore. Stoga su zadaci i redatelja, a i pjesnika, da prvom scenom ili stihom otvori i uputi mnoštvo „*slika u samo srce metafore*“ (Paljetak, 2007, str. 71). Koju vrstu lutaka ili koju tehniku pokretanja izabrati za metaforički potentnu scenu-lutku „totalne animacije“ određuje tema, tekst, pamet i metafora priče. „*Princip totalne animacije zahtijeva veliku dinamičnost i lutke i scene. (...) Podređujući cjelokupno scensko gibanje, i svjetlo i zvuk i riječ i pokret lutke i glumca, metafori scenskih slika čija sukcesija ne tvori slikovnicu nego slaže slojeve smisla ... metafore ... lutkarske predstave*“ (Paljetak, 2007, str. 73).

Zaključak

Razloge nedovoljnog zanimanja dramskih pisaca za pisanje lutkarskih igrokaza i svojevrsnog repertoarnog sivila lutkarskih kazališta u Hrvatskoj, Luko Paljetak ne

nalazi u nedostatku novih još neisprobanih tekstova, nego u nedostatku „dramaturškog čitanja starih tekstova, drukčijeg, ponovnog, novog ... jer za kazalište lutaka i nije potreban tekst,... potreban je plodonosan i izazovan predložak, ‘rasadnik’ metaforičkog scenskog ‘cvijeća’ ... bez dvojbe, kazalište lutaka treba osloboditi dogmatično mu nakalemljene propedeutičnosti. (...) U zamjenu za propedeutičnost treba postići ... višeslojnost, mnogoznačnost lutkarske predstave kao čarolije i čuda, svetkovine čuda ...!“ (Paljetak, 2007, str. 71). Tako je lutkarsko kazalište moguće oblikovati kao umjetnost „kroz koju se mogu ostvariti i pedagoška nastojanja i vrhunski umjetnički dometi...“ (Paljetak, 2007, str. 86). Paljetkova kazališna lutka, autohtona je pojava i nikoga ne predstavlja. Iz mraka na svjetlo lutku iznosi-podiže glumac koji joj ustupa „svoju dušu, s nekim zadatkom što ga sam čovjek, bez nje ne bi mogao obaviti u svom iskonskom strahu od smrti...“ (Paljetak, 2004, str. 2). Budući da je doličnost očigledno najčistija u drami, u kojoj se pjesnik ne pojavljuje osobno (Frye, 1979, str. 304), kazališna je lutka doličan Paljetkov etički glas i njegovo gravitacijsko središte.